

ACMR Newsletter

Association for Chinese Music Research

<http://acmr.info/>

中國音樂研究會通訊

Volume 19, number 1

June 2013

ACMR Online

Discussion Group

ACMR's online discussion group is hosted by the University of Hawai'i. To send messages to the list, please use the address acmr-l@lists.hawaii.edu. If you have any questions about the list, write to Ted Kwok at tedk@hawaii.edu.

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Lei Ouyang
Bryant

MESSAGE FROM THE PRESIDENT

Welcome to our Spring 2013 ACMR newsletter. This is the issue where we get to report all of the good work of our Association in 2012. Here are some of the highlights:

We had a wonderful meeting in New Orleans last fall including 3 research presentations, 2 prize announcements, business meeting, and student reception.

I want to thank the 3 scholars Kang Ruijun, Mercedes M. Dujunco, and Lars Christensen for their research presentations at our fall 2012 meeting. Please note that titles, abstracts, and biographies for all presentations will now appear on the ACMR website.

I would like to congratulate our 2012 ACMR prizewinners Tasaw Hsin-Chun Lu and Yuan-Yu Kuan on their outstanding work. Details about the prizes and the winning submissions appear in this issue.

I am thrilled to announce the upcoming Yeh Travel Award, generously endowed by long time ACMR member Nora Yeh in honor of her mother Ruby Chao Yeh (1922-2008). The award is designed to encourage ACMR student members to present papers on Chinese music as part of the annual SEM program; the \$200 cash award will be used to help cover

travel expenses for one student per year. Full details of the award and guidelines will be emailed shortly and posted on the ACMR website.

I would also like to take this opportunity to recognize the significant loss in our scholarly community with the recent passing of Fred Lieberman. Fred was one of the founders of ACMR (along with Bell Yung and Rulan Chao Pian) and an influential scholar in our field. The ACMR officers are preparing to compile more on Fred's contributions to ACMR, Chinese Music scholarship and beyond, for the fall newsletter. Please contact me if you wish to contribute.

As always, I'd like to thank the ACMR officers, and everyone who helps and supports this Association. It is an honor to serve as President and I look forward to continuing in this upcoming year. We look forward to seeing many of you at our next meeting in Indianapolis this fall. More details on the meeting will be included in the fall newsletter.

Finally, a big thank you as always to our newsletter editors along with the other ACMR officers; all of these talented individuals make my work as President of ACMR possible (and enjoyable!).

Please do not hesitate to email me directly at lbryant@skidmore.edu with any comments, concerns, and/or suggestions regarding ACMR. Best wishes to you all for the summer months (or whatever season awaits you!).

Warmly,
Lei Ouyang Bryant

People and Places

Lei Ouyang Bryant was granted tenure at Skidmore College and will be promoted to Associate Professor of Music on June 1, 2013. Lei is currently serving as a Civic Engagement Fellow (2011-2014) at Skidmore College where she is also a participating faculty member in the Asian Studies Program and Intergroup Relations Program.

Huang Rao, composer, and **Min Xiao-Fen**, *pipa* virtuosa, presented a fascinating lecture-demonstration on contemporary Chinese music for students at Lewis and Clark College in Portland, Oregon on April 24, 2013.

Gloria Wong is now conductor and arranger for the British Columbia Youth Chinese Orchestra, a 25-member ensemble of Chinese musicians ranging in age from 9 to 25. A part of the [British Columbia Chinese Music Association](#), the BCYCO is a forum for youth to learn about Chinese music through the ensemble performance of traditional and contemporary works.

Bell Yung received the degree of Doctor of Literature, *honoris causa*, from the Chinese University of Hong Kong at its 72nd Congregation held on December 6, 2012.

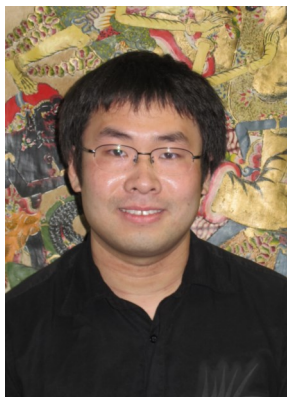
Recent Publications

Lin, Zhichun. "The Heard and Unheard Sounds of Women: A Comparison of Female Silence and Theme Music in Two Versions of *Letter from an Unknown Woman*." *Music and the Moving Image* 5, no. 3 (Fall 2012): 11-27.

Chinese Music History Wiki

April, 2013 saw the launch of a new resource for research on Chinese music history: the Chinese Music History Wiki. This wiki is free and open to users and contributors at www.music-china.org.

Member Profile: Meng Ren



Meng Ren is a Ph.D. student in Music (Ethnomusicology) at the University of Pittsburgh. He has studied abroad since 2003 after one year of university in China (majoring in music education with a focus on opera performance). Meng currently holds an M.A. in Ethnomusicology from Pittsburgh as well as an M.A. in Musicology (with a thesis on orientalism in Gustav Mahler's *Das Lied von der Erde*), a Professional

Certificate in Teaching and Learning in Higher Education, and a B.A. (Double Honors) in German and Music from the National University of Ireland, Maynooth.

Meng was a former recipient of the John and Pat Hume Scholarship (2007-8) from National University of Ireland and the Chancellor's Fellowship in Chinese Studies (2009-12) from University of Pittsburgh. His doctoral dissertation demonstrates how staging of the *Mulan* story with patriotic and gender-equality themes during the Korean War (1950-3) directly led to the popularization of a

regional Chinese opera (*Yuju* 豫剧) in early People's Republic of China. Other research projects include the multiethnic folksong genre *hua'er* and its modern development in Northwest China (M.A. thesis in Ethnomusicology), expressions of "Irishness" through Irish social dance, the role of Eurovision Song Contests in processes of Europeanization, and the re-appropriation of revolutionary songs in contemporary China.

Since 2007, Meng has presented his research papers at various conferences on Chinese Studies, Asian Studies, Drama Studies, and Music in Ireland, United Kingdom, and United States, including the most recent annual AAS meeting (2013) and SEM meetings (2011, 2012). As a regular member of the ACMR, Meng is also an active member of three SEM Special Interest Groups (Celtic Music, European Music, and Historical Ethnomusicology). With future plans to publish more of his research work, he is now looking forward to his fieldwork on *Yuju* in Henan province and Taiwan.

ACMR Meeting Report

Charlotte D'Evelyn

The 2012 ACMR Annual Meeting took place on the evening of Thursday, November 1st at the Sheraton hotel in New Orleans, Louisiana. This meeting attracted forty-four people, making it the largest ACMR meeting in the recent history of the association.

Presentations

The evening opened with paper presentations given by Kang Ruijun (Central China Normal University and University of Michigan, Ann Arbor), Mercedes Dujunco (Bard College and Shanghai Conservatory), and Lars Christensen (University of Minnesota).

Kang Ruijun's paper, "Space and Power Negotiation in Song Dynasty Court Ritual Music," offered an analysis of music in the Song court and the role that ritual space has in shaping and enacting power relationships. He argued that through the Confucian imperial system, elites used music as a means to enforce social structures and to coordinate patterns of power.

In her presentation, entitled "Music in Death and Life: The Enactment of the Gongde Ritual of Merit by Chinese from the Chaozhou Region of Eastern Guangdong, South China," Mercedes Dujunco illuminated funerary rituals practices among the Teochiu of Chaozhou in eastern Guangdong. She described processes of musical change that have occurred in this ritual form, in which practitioners insert new sections into the gongde ritual canon as a way to convey relevant Confucian and Buddhist precepts to participants and spectators.

Finally, Lars Christensen's paper, "Rituals to Harmonize Sounds, Smells, and Factions: Reviving the Bell-knife in the Song Dynasty," investigated references to the ritual bell-knife (*luandao*) in Song Dynasty music treatises. Examining the functions of this implement and its relationship to both the harmonizing of sounds and smells in the court and a ritual solution to eleventh-century factionalism, he called for more scholarly attention to such ignored "non-musicological" ritual implements and their connection to ancient sacrificial practices in China.

Each of the papers was well-received and stimulated



Kang Ruijun, Mercedes Dujunco, Lars Christensen, and Lei Ouyang Bryant at the 2012 meeting of the ACMR in New Orleans

Meeting Report, Continued

Hsin-chun Tasaw Lu receives the 2012 Rulan Chao Pian Prize from ACMR President Lei Ouyang Bryant

good discussion. As always, the ACMR meeting is an excellent forum for such presentations suited for Chinese music specialists. Please look for the 2013 ACMR meeting call for abstracts, which will go out in the fall.

Prize Announcements

The 2012 Rulan Chao Pian prize for best article on Chinese music published in 2012 went to Hsin-chun Tasaw Lu for her paper, "Performativity of Difference: Mapping Public Soundscapes and Performing Nostalgia among Burmese Chinese in Central Rangoon," published in *Asian Music* in 2011.

The 2012 Barbara Barnard Smith prize for best student paper in Chinese music went to Yuanyu Kuan for his paper "Chang Hui-Mei's Fusion Music and Matriarchal Cultural Resistance in Contemporary



Taiwan," presented at the 2011 meeting of the Society for Ethnomusicology in Philadelphia.

New ACMR Prize

Lei announced the establishment of a new ACMR prize, which will fund one student to travel to the SEM annual meeting each year. This prize was made through a generous donation from long-time ACMR member, Nora Yeh, in memory of her mother and the commitment she showed to our work. The prize is intended to encourage more students to present papers on Chinese music at SEM.

Donation

Lei shared news about another generous donation of money to ACMR has been given by former ACMR member, Cynthia Wong Yip. Cynthia wrote that she gave this donation as a way to thank the association for the "... friendship and camaraderie that [she] found there."

Yuanyu Kuan receives the 2012 Barbara Barnard Smith Prize from ACMR President Lei Ouyang Bryant

Meeting Report, Continued

ACMR Constitution & Bylaws

Lei informed members that, after many ongoing efforts to revise and implement a formal ACMR constitution, a special ad hoc committee has been assigned with the task of moving this project forward. The committee will bring the constitution and bylaws forward for approval through an online election in late 2013.

Elections

Lei announced that, in the interest of establishing clarity and continuity through the implementation of new governing policies, that elections would not be held this year. Prior to the meeting, she had inquired of the officers if they would be willing to serve one more year through this transition and all agreed. Lei extended thanks to all of the officers for continuing their service to the association.

Videotaped Paper Presentations

Lei asked if members would like to see ACMR paper presentations accessible online, either in pre-recorded or streamed form. This issue opened up en-

ergetic discussion among attendees, a majority of whom argued against videotaping.

Future Meetings

Lei questioned members about possible changes in content of the annual ACMR meeting. She inquired about members' interest in more casual exchange of scholarly work or possibilities for engagement with local Chinese communities or local China scholars in each year's conference vicinity. Lei also posed the option of inviting keynote speakers at the ACMR meetings and, after a show of hands, more than half of the attendees present voted in favor of having keynote presentations.

Lei Ouyang Bryant closed the meeting at 10:01pm. Following the meeting, Meredith Schweig held a student gathering for the purpose of casual meet-and-greet and exchange of ideas. Students and non-student attendees were welcome to attend the meeting. Many attendees stayed behind to enjoy extended conversations and to enjoy the beignet snacks provided by the officers and the ACMR treasury.



Listening with rapt attention at ACMR 2012

Chinese Music in Contemporary Idioms

Frederick Lau, University of Hawai'i at Mānoa

The Divisions of Ethnomusicology and Composition at the University of Hawai'i at Mānoa (UHM) Music department have a tradition of promoting compositions that utilize Asian and classical European musical techniques. Throughout the years, many visiting composers and performers from East Asia have presented concerts and workshops and have held residencies on campus. Recent visiting composers and performers include Minoru Miki, Aura-J Ensemble, Zhou Long, Yang Jing, Siuwah Yu, Ho Keng Ming, Yi Jiyoung, Park Chi-wan, and Kim Wong-sik. During the spring of 2012 and 2013, the two divisions again joined hands to present two prominent performer-composers of traditional and contemporary Chinese music in concerts at the UHM Orvis Auditorium.

The first concert was held in March 2012 by prominent virtuoso *pipa* performer and composer Yang Jing. Formerly a student of masters Ye Xuran and Lin Shicheng, Yang was a soloist with the Central National Orchestra in Beijing. Yang has performed concerts to rave reviews in Asia, Europe, Africa, and the U.S. She is a master of traditional and contemporary repertoire and performs new solo pieces. Combining her love for traditional Chinese music with an innovative spirit of exploration, Yang Jing builds on a vast amalgam of musical history from both East and West to create a

unique musical experience that transcends boundaries. The evening concert included six world premieres by UHM composers Donald Womack, Thomas Osborne, Jeffrey Myers, Takeo Kudo and Byron Yasui, as well as Yang Jing's own award-winning modern *pipa* standard "Dance Along the Old Silk Road."

The second concert was presented by *guzheng* performer Yi-chieh Lai. Born and raised in Taiwan, she is a graduate of the Taipei University of Fine Arts. Lai has performed as a soloist and in ensembles in the U.S., Asia, and Europe. Her first album "Transformation" was nominated as the Best Folk Music Album of the Golden Melody Awards in Taiwan. This concert combined old and new, East and West, with world premieres of new works for *guzheng* by UHM composers. Each piece on the concert utilized a completely different tuning system, from the traditional pentatonic tuning of the instrument to variations of that tuning that are newly invented. This kind of variation presents a challenge for the performer and makes an interesting resource for composers wishing to explore new sound combinations. Yi-Chieh Lai brought her virtuosity to works by Grant Carvalho, Mike Cole, Takuma Itoh, Megumi Kurachi, Thomas Osborne, Donald Womack, and Byron Yasui. Lai is currently a PhD. student in ethnomusicology at UHM.



Yang Jing



Yi-chieh Lai

Revisiting the Hani of Luchun: Field Report

by Gloria Wong

In 2010, I completed my PhD in Ethnomusicology at the University of British Columbia. I conducted my final fieldwork in Yunnan, China in the fall of 2008 before completing my dissertation, "Conversations with a Loved One: Poetry, Melody and Social Change in Hani Dialogue Songs." My research examined the linguistic and literary features of song texts and their relationship to melody in Hani dialogue songs. My doctoral fieldwork was conducted between 2002 and 2008 during the course of four trips ranging from one to three months in length. During these six years, I had witnessed large-scale changes in the county seat town of Luchun 绿春 and its surrounding villages, yet I was still taken aback by the rapid rate of urbanization in Luchun during my most recent trip in March of 2013.

My original intent in returning to Yunnan was simply to visit friends and renew acquaintances with my family. My husband Robert had visited Yunnan with me on two occasions but it was my five-year old daughter's first time to visit this part of China. In the past, my Hani friends had gently chided me, telling me not to return again unless I came with my daughter. And so I was keeping an old promise. They were delighted to meet Hannah and likewise Hannah had a memorable trip, visiting with all the various farm animals. Unfortunately, our time was divided between visiting several locations in Yunnan where I had contacts such that we only stayed for two days in Luchun. Yet, we were able to learn a surprising amount in this short time about recent changes

to the Hani way of life and their music-making.

Luchun County 绿春县 is located in the Ailao and Wuliang Mountains 哀牢及无量山 in Honghe Prefecture 红河州. The county belongs to the Honghe Hani-Yi Autonomous Region. I conducted most of my fieldwork in the vicinity of the county seat town, which was established alongside a group of villages located on a mountain ridge. The first change we noticed upon entering the town came in the form of large condominium developments under construction. In the past, the town developed rapidly along a long and growing stretch of road. However, if one were to travel by foot to either side of this main road past its initial modern structures, one would typically find traditional villages. Now, however, the development of the town has moved to a new stage in which many villages are displaced and traditional farmlands acquired in order to make room for condominium high-rises.

The second change we noticed was that of the agricultural landscape. When I first began my fieldwork in 2002, terraced rice farming was still the predominant form of agriculture. At that time the Hani still harvested and consumed rice from their own fields—the rice had a uniquely soft texture and a slight purple tinge, which stood out from the white, long-grain imported varieties. By the time of my last doctoral research trip in 2008, the government instituted a ban on local rice-farming in areas surrounding the town, stating reasons of deforestation. The locals were offered a monetary subsidy to discontinue local farming and for a period of time were offered free imported rice. In my most recent visit, the effects of this rice-farming ban was in full force and could be witnessed in the local landscape.



Hani women listening to *laba* on an MP3 player.

Field Report, Continued

Where there used to be lush green terraced fields in the past, now many of the terraces were broken and numerous fields lay empty. Other fields were converted into tea, soy or corn fields.

The effects of a ban on terraced rice farming on Hani music and ritual is far-reaching. With respect to their dialogue song traditions, their courtship songs were established exclusively in the fields, as it is taboo to sing in the village. With the sharp decrease of farming, Hani peasants now spend more time in the village and do less travelling by foot into the fields. Foot paths have become overgrown and opportunities for spontaneous singing in the fields have become rare. Furthermore, the disappearance of local rice farming will lead to a gradual uprooting of age old festivals and rites related to the agrarian calendar. For example, even though the Hani still celebrate the first harvest of rice with special meals and a rest day. This festival will rapidly lose its significance as rice is bought and not harvested.

Throughout my doctoral research, I was aware of the likelihood that the *laba* tradition might die out perhaps within the next two to three decades. The *laba* song genre was still being sung by the elderly, but could not be easily learned by the youth in their present context. I was aware of this danger but I did not expect that *laba* would perhaps come to its end even more quickly with the demise of local rice agriculture. I was unprepared for the rapid decline of centuries-old agricultural practices, which form the underpinnings of many longstanding calendrical festivals and musical practices.

In contrast to my bleak view of the situation, most Hani whom I spoke with had a positive outlook to modernization. My research collaborator, Lacel, an intelligent Hani woman in her thirties, explained the situation to me in this way:

Why should we be upset about not growing our own rice? Now we have more time to find other ways of making an

income. It is better for the peasants because farming rice is hard work and it takes its toll on the body. Look, the Hani who have lands farther down the mountain are envious of us because they must keep on farming when we do not have to.

Lacel did not feel that the growth of the town or the end of rice farming would erode their cultural practices. She saw her culture as being resilient and able to adapt to modernity without losing its traditional practices. She saw changes in agricultural policy as introducing a more comfortable way of living, with more options for one's livelihood. Her response certainly made me pause to consider whether my negative valuation of urbanization and agricultural change was warranted. "Why can they not see that much of their culture *will* disappear with these changes?" was my gut reaction. But then I silently warned myself not to be so condescending. My next thoughts were: "Do they actually need an outsider to persuade them of the need for cultural preservation? And if not, then what is my place as a researcher? Is there anything further for me to do in this community?"

Having completed my doctorate, and now an independent scholar, I feel free to consider practical projects for the future, perhaps those involving community music preservation and learning. Although I did

Map of
Luchun's
location in
Yunnan



Field Report, Continued

not have time to discuss these questions and aspirations at length with Lacel, I know from past conversations that she is as aware of cultural loss and the need for preservation as any Hani. She is a strong advocate of Hani literacy and is often hired on contract by the local Hani Minority Language Commission to work on literacy and language preservation projects. I think her optimistic response to my concern about urbanization and agricultural change is commonplace amongst Hani because they know that there is little recourse to resist the inevitable. Furthermore, modernization present new opportunities for increased affluence and prestige and hence are viewed in a positive light. Its long-term effects on culture are seen as a challenge that can be adapted to in the course of time.

A third and most amusing discovery took place while in Luchun. On my first afternoon in the village, Lacel offered to take me back to their local museum for a tour. While waiting for the museum to open, we met a score of elderly ladies from a nearby village sitting together at some benches in an open concourse. They were dressed in matching festival attire. Lacel spoke with them at length and found out that they had a special festival day today and were enjoying themselves. Three of them had lunchbag-sized MP3 players strapped to their shoulders from which, sounds of *laba* songs were blasting full-volume. Each MP3 was playing a different recording, creating a great cacophony, just the way the songs used to be sung in the open—together but not in unison. The other women sat around in a relaxed manner, some were quietly listening to the music, some were laughing and chatting with each other. Apparently, these MP3 players were all the rage in Luchun and most Hani women of age fifty and over owned one. The MP3 players came with many *labas* pre-recorded on them. The elderly were absolutely smitten with them. One woman told us that she carries hers everywhere and plays the *labas* as constant backdrop to her daily activities. All the MP3 players had loudspeakers and I did not see anyone use them with headphones; they were always played at a loud volume for all to hear.

As we continued to chat with the women in the park, Lacel told me to come closer to listen to a particular recording. To my surprise, my own voice came out of the speakers. We both broke out in laughter. It was a recording I had given her of a song performance which included an interview of the singers. She explained to me that she had taken all the field recordings that I had given her and passed them along to a blind musician named Alssil. Alssil, one of the musicians whom I recorded, had found a way of copying all the recordings, including those on a DVD, onto MP3 format and he sold them on the MP3 players to the elderly of Luchun. I later found out from Alssil that the recordings sold very well. This was

further confirmed as I recognized my field recordings being played in at least two different villages during my two day visit. Although, I was a bit embarrassed that my clumsy interviews were now publically available for all to hear, I was glad to know that the recordings were being appreciated on a much wider scale than I had ever anticipated. I admit that the field recordings stand out from other commercial recordings in their length; most commercial *laba* recordings are only ten to fifteen minutes in length per song. One particularly content-rich love song sung between a couple in their fifties was made over the course of a day, totaling approximately one hour and forty minutes of recording time. The length of the song is more reflective of the traditional length of courtship songs, which require time for a full development of a storyline.

I was also fortunate that no ethical complications surfaced regarding the dissemination of the material and that as far as I was aware, no other singers in the recordings were displeased with the use of the material. In Luchun, there is a clear divide between those who are amateur singers, and professional singers like Alssil. In general, *laba* singers are amateurs and do not expect remuneration for their recorded songs aside from the small fee or gifts paid to them at the initial recording. In this case, it is likely that other singers in my field recordings were pleased to have their performance included in Alssil's MP3 player, and did not mind that Alssil, who is blind and is attributed professional status in the community, made a modest income from their recorded performances. The situation, however, certainly reminds me to be careful in the future to communicate more clearly to my field participants how I wish for shared field recordings to be used. This, however, raises the complex question of whom the field recordings belong to: to me, to me and my research collaborators or to the community at large. I am thankful that in this case, Lacel shared the recordings in a culturally acceptable way.

Although I had not intended to do any field-work during my brief visit to Luchun, the trip was as intellectually stimulating and thought-provoking as it was relationally enriching. At present, I do not have any concrete plans to return for further research but I am thankful for the opportunity to renew friendships and to continue dialoguing about the state of Hani music and culture. On many occasions, Lacel and I have admitted to having taught each other something new and to have gained a fresh appreciation of Hani culture through each other's involvement and research. Our interactions during this trip were equally refreshing.

CURRENT ACMR OFFICERS:

Lei Ouyang Bryant
president, *Skidmore College*

Charlotte D'Evelyn
secretary, *Univ. of Hawai'i, Manoa*

Alan Kagan
treasurer, *Univ. of Minnesota, Twin Cities*

Kim Chow-Morris
member-at-large, *Ryerson University*

Adam Kielman
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Theodore Kwok
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Beth Szczepanski
newsletter editor, *Lewis and Clark College*

Gloria Wong
newsletter editor, *Independent scholar*

ABOUT ACMR

The Association for Chinese Music Research (ACMR) serves as a forum for the exchange of ideas and information for anyone interested in the scholarly study of Chinese music. Catering mainly though not exclusively to those living in North America, ACMR holds an annual meeting in conjunction with the annual meeting of the Society for Ethnomusicology.

ACMR Newsletter Back Issues

Back issues of ACMR Newsletters (vol.1, no.1 [1987] to vol.7, no.2 [1994] and vol.14-17 [2008-2011]) and ACMR Reports (vol.8, no.1 [1995] to vol.13 [2000]) are available online at <http://acmr.info/>.

NEXT ACMR Newsletter

The **ACMR** Newsletter is published twice a year in spring and fall. We encourage ACMR members to submit the following kinds of materials: notices of recent publications and recently completed dissertations or theses, announcements of and reports on scholarly and performing activities, news of institutions and individuals, as well as views and opinions on any matter relevant to ACMR. Please send all materials and enquiries to editor **Gloria Wong** at gloria.n.wong@gmail.com.

Events Calendar

2013

July 11-17 International Council for Traditional Music (ICTM) World Conference, Shanghai <http://www.ictmusic.org/42nd-ictm-world-conference-11-17-july-2013-shanghai-china>

Nov. 14-17 Meeting of the Society for Ethnomusicology (SEM), Indianapolis, IN <http://www.indiana.edu/~semhome/2013/index.shtml>

Nov. 20-24 American Anthropological Association (AAA), Chicago, IL <http://www.aaanet.org/meetings/>

2014

Mar. 27-30 Association for Asian Studies Meeting, Philadelphia, PA <http://www.asian-studies.org/conference/>

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